HISTORIC AMERICAN BUILDINGS SURVEY

CHURCH OF THE ADVOCATE
(George W. South Memorial Church of the Advocate)

HABS No. PA–6672

Location: 1801–19 Diamond Street, Philadelphia, Pennsylvania

Present Owner/ Occupant: Board of Trustees, George W. South Memorial Church of the Advocate

Present Use: Church services and a meeting place for outreach programming.

Significance: The Church of the Advocate is the consummate example of French Gothic Revival architecture in America dating from late in the nineteenth century. While the sanctuary's unique form—drawn from a variety of French sources—is significant in its own right, the church's lavish decorative program vaults the structure forward as one of the nation's finest religious edifices. In a Ruskinian mode, skilled artisans were given free range in sculpting and carving the high gothic foliage, figures, pinnacles, crockets, geometric patterning, and furniture. The church's lavish architectural ornament is exceeded only by its nearly seventy stained glass windows designed by a preeminent English firm and comprising a full and complex program unmatched by other period ecclesiastical construction. The Church of the Advocate "has no [contemporary] parallel in American architecture nor does it have close counterparts in England or France."[1]

In the 1960s and the 1970s, as a staging ground for the Black Power movement and the site where the first women were ordained in the Episcopal church, the Church of the Advocate continued with its mission-oriented emphasis and attained significance as a center for social and religious activism.

Historian: Donna J. Rilling, Summer 2000.

PART I: HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: ca. 1890–1900. The Board of the Trustees of the Church of the Advocate purchased the property for the church and other complex buildings in November 1886. A contract between the Trustees and Charles M. Burns was executed on February 7, 1887. The chapel, parish house, and rectory were all completed prior to finalizing the main sanctuary design in June 1890. Ground was broken for the structure early in 1891 and the

cornerstone was laid on May 30, 1891.[2] The church was dedicated on October 11, 1897, however it did not enter the Pennsylvania Convention of the Episcopal Church until 1900 after its sculpture and roof were in place and standing construction debts were settled.[3]

2. Architect:

Charles M. Burns. Through contracting Charles M. Burns for design of the Church of the Advocate, and its associated parish house, chapel, and rectory, the Trustees secured the talent of one of Philadelphia's most prolific ecclesiastical architects.[4] While the full impact of his formal, though truncated, education at the University of Pennsylvania is not discernible, he later served in various clerking positions during the Civil War and received his architectural training in the offices of John Gries, and later F.C. Withers.[5] By 1865, Burns was a practicing architect in his native Philadelphia where he became the principal architect of Episcopal churches. During his lifetime, he taught courses at a variety of local institutions, was active in civic organizations, was integral to the foundation of the Philadelphia chapter of the American Institute of Architects, and attained a measure of success as a painter.[6]

3. Original and subsequent owners: Joseph F. Page, a major area landowner, sold the property to the Board of Trustees in 1886.[7]

4. Original and subsequent occupants: George W. South Memorial Church of the Advocate

5. Contractor and suppliers:[8]

Arthur Williams & Sons, contractor
Clayton & Bell, stained glass
J. Franklin Whitman & Co., carving

6. Original plans and construction: No extant architectural drawings exist for the Church of the Advocate.

7. Alterations and additions: Aside from the removal of the crossing fleche and the statue of Gabriel from the roof, the addition of protective exterior window coverings, and the installation of the interior mural cycle in the mid-1970s, the edifice has been subject to very little change.

B. Historical Context

Shortly after the death of George W. South in 1884, his widow Rachel A. South and daughter Harriet Louisa South More seized upon the idea to establish a Protestant Episcopal church in his honor. To fund the church, they drew from the wealth of George W. South's estate. South had flourished in a mid-nineteenth-century environment of mercantile and financial opportunities. He amassed a modest fortune during the 1820s and 1830s in the import trade, and in canal and railroad speculating; he then augmented it in banking. His heirs repeatedly tapped the estate to provide more than a half million dollars for their benevolent enterprise.[9]

Friend, agent, and estate executor, Richard Y. Cook, assisted Rachel South and Harriet More in bringing their plan of a commemorative church to fruition. Like most women in Victorian America, Rachel South and Harriet More were socially barred and shrank from public acclaim. Cook, a well-connected and affluent Philadelphia banker provided their proxy entree into the legal, financial, and construction arenas requisite for carrying out the desired enterprise. In November 1886, Cook oversaw the purchase of a large lot, and the "old mansion" standing on it, encompassing the entire northwest corner of Diamond and 18th streets.[10]

The site on Diamond and Eighteenth streets placed the George W. South Memorial Church of the Advocate—or the Diamond Street Mission, as it was first incarnated—in the midst of the frantically paced development of North Philadelphia. Just a decade prior to the purchase, no row houses stood northwest of Norris Street, one block to the south of Diamond, and Seventeenth Street, but development was fast approaching. By 1892, a half-dozen years after the foundation of the Diamond Street Mission, the site was surrounded on all sides with blocks of urban dwellings.[11]

At the root of the area's growth was the economic fortitude of Philadelphia, the nation's premier industrial city in the nineteenth century. Manufacturing and craft enterprises attracted unskilled and skilled immigrants, and kept native-born wage workers and small entrepreneurs in Philadelphia. New types of clerical, sales, and "white collar" jobs emerged as well, opening job opportunities for the sons—and the daughters—of artisans and small proprietors. Successful clerks and salesmen moved into managerial and professional positions, and enjoyed the status of an urban upper class. Among all groups—manufacturing workers, craft proprietors, white collar employees, and the emerging managerial class—the "workplace" and the "home" becames increasingly distinct. Personal and familial trends that separated work from residence, especially sharp among the more affluent, paralleled the arrangement of space in the city as a whole. The late nineteenth-century metropolis segregated neighborhoods by residential, commercial, and manufacturing uses to a degree that would have been unrecognizable a century earlier.[12]

The extended "journey to work" from home that Philadelphians increasingly undertook was made possible by a rapidly developing transit system. Passenger railways, most commonly cars pulled by horses, offered an abundance of routes

between North and South Philadelphia, making stops in the city's commercial center. In 1875, commuters who lived south of Norris and Eighteenth Streets, for example, could travel southbound on the Nineteenth Street line, and back home along Eighteenth Street. A walk of a few blocks east provided additional choices. Tracks connected with east-west routes, making the factories and businesses in the northeast sections of Kensington, Frankford, and Tacony accessible.[13] A dizzying array of independent railway companies existed by the 1870s, however, early in the 1880s a triumvirate of singleminded and powerful men—Peter A.B. Widener, William Elkins, and William Kemble—succeeded in consolidating the streetcar lines under one interconnected system. The integration of transit routes, and the concurrent development of electrified streetcars, readied the vast acreage of North Philadelphia for speculative development.[14]

It was precisely the rapid growth of the neighborhood and the sort of residents it attracted, that drew Rachel South and Harriet More to the Eighteenth and Diamond location. Here, they perceived, was a neighborhood in need of religious, social, and physical uplift. In particular, South and More looked to the Protestant Episcopal denomination to provide the social stability lacking in the midst of urban development. Although the late George South had been a nominal Presbyterian, he and his family had enjoyed a long association with Episcopalianism. They had been central in the construction of a church in Eddington, Bucks County, Pennsylvania—an experience that likely nurtured Rachel South's idea to honor her husband with an ecclesiastical tribute.[15] Their drift toward the Episcopal church may have coincided with the rise of George South in financial and civic circles. Episcopalian affiliation bore an association in the eighteenth- and nineteenth-centuries with upper class culture. The South family's identification with a sect perceived as elite sealed their social status. For whatever combination of spiritual, social, and practical reasons, Rachel South and Harriet More were most comfortable commemorating the late patriarch within the Episcopal tradition.

Under Richard Cook's stewardship, a physical plan for development and a doctrinal direction for growth were established. During the winter of 1886-1887, Cook, Rachel South, Harriet More, and a handful of other trustees (the Bishop of the Diocese among them) shaped the benefactors' wishes into a tangible form. Philadelphia architect Charles M. Burns, Jr. was consulted with, and in February 1887, Burns was formally retained to execute an integrated complex of buildings at the Diamond Street location. Construction began immediately on the chapel, parish house, and rectory. In consultation with Cook, Burns continued to work on designs for the church, but the congregation did not break ground for that premier structure until 1891.

When Burns took on the Advocate project, he had already made his mark as the principal architect of Philadelphia Episcopal churches in the last quarter of the nineteenth century. He had more than a dozen churches in the Philadelphia area to

his credit. Born in 1838, Burns attended the University of Pennsylvania between 1856 and 1859. He subsequently trained under architects John Gries and F.C. Withers. From 1862 until 1865 he served in the Civil War in the Union naval division. Following the war, Burns returned to Philadelphia and established an independent architectural practice, devoting himself especially to ecclesiastical commissions. Competitions, educational activities, and professional affiliations in the 1870s and 1880s contributed to his renown and stylistic range.[16]

Burns's career demonstrates a life-long devotion to methodical study and programatic experimentation. Even after his practice was well established, he sought to hone his techniques and expand his architectural vocabulary through formal instruction. At the age of thirty-eight, for example, Burns placed himself in the role of a student at the Pennsylvania Academy of Fine Arts. Subsequent faculty positions at the Pennsylvania Museum and School of Industrial Art and at Haverford College enabled Burns to continue his investigations and self-tutelage in drawing and design. Testament to his range and explorations was the reputation that he earned as a a painter and portraitist in oil and watercolor. Burns's attention to theory and practice gave shape to his architectural works which, according to one modern scholar, "[suggest] a purposeful examination of style" and as a whole are "without parallel for their architectural integrity and intensity."[17]

Together, Burns and Cook (and Rachel South and Harriet More) conceived of a church that they hoped would be a cathedral for the Episcopal Diocese. Cook had experience working with Burns; the architect had already designed the banker's country house. Familiar with Burns's ecclesiastical commissions, and inspired by sojourns in Europe, Cook endorsed gothic architecture as the tradition appropriate for the Church of the Advocate. Cook expected that the centrist doctrinal position he supported—'"between the two extremes of Churchmanship'" ('"neither low nor Ritualistic Churchmanship'")—was best fulfilled in Gothic Revival architecture. The parish, chapel, and rectory would all be linked stylistically with the church, and as befitted the ancillary buildings of a cathedral, they would be treated as important structures in their own right.[18]

Cook next turned his attention to securing talent for shepherding the church spiriturally and parochially. He recruited William W. Silvester, an experienced minister who had trained at the Philadelphia Divinity School and the Cambridge Theological School. While Cook was drawn to Silvester's moderate doctrinal positions, he must also have calculated that the minister's experience in founding a cathedral in St. Louis, Missouri would serve the Advocate's intentions well.[19]

By 1889, the church boasted 200 communicants. The socioeconomic and ethnic composition of nearby households, however, could not have looked entirely promising for recruiting Episcopalians. In 1891–1892, despite the construction of dwellings to the north of the church property on the 2100 block of N. Eighteenth

Street, only one household (in addition to that of rector William W. Sylvester) was noted in the Blue Book--"the fashionable private address directory." More than a decade after the establishment of the parish, the 1900 census suggests that the neighborhood might not have produced the number of congregants expected. First- and second-generation immigrants from Germany—many probably Jewish—settled in row houses near Eighteenth and Diamond Streets. Widow Sadie Behal, for example, headed the family at No. 2122, the house adjacent the rectory on the north. Sadie and her young son Solomon were born in the United States, but her mother and father, Moses and Rebecca Kahn, had emigrated from Germany in the wake of the 1848 Revolution. The Behals were prosperous—or had been prosperous, before the death of the principal breadwinner—and owned their house free of a mortgage. Although the evidence is tenuous—suggested here only on the basis of names—the Behals, the Kahns, and their neighbors the Sternbergs, the Friedmans, the Loebs, and the Greenwalds likely showed slight interest in the religious outreach of the Church of the Advocate.[20]

German and German-Jewish immigrants and second-generation families, however, were not the sole nor even the dominant residents of the parish vicinity in 1900. Native-born heads of households, from which the Church of the Advocate drew its congregants, prevailed. These heads of households, like their German-American neighbors, were engaged in a variety of petty proprietary and sales occupations. Their sons held positions typical of the emerging white-collar economy; salesmen and clerks prevailed. The effects of white-collar opportunities were evident among young women as well. In contrast to upper-class families elsewhere in North Philadelphia, grown daughters in the households surrounding the church found employment outside the homes, particularly as teachers or milliners. If the immediate vicinity of the parish is indicative, the neighborhood was ethnically and religiously diverse, but solidly white collar and middle class. Perhaps it was precisely these ethnic and class characteristics that convinced Rachel South and Harriet More that North Philadelphians lacked the social and religious virtues that Episcopalianism could offer. Such considerations may account for the benefactors' stipulation that

social and economic barriers should not hinder the growth of the parish; they stipulated from the start that no pew rents would be assessed, the church would be a "free" church.

The outreach evident in the Diamond Street Mission has had a lasting legacy on the Church of the Advocate. In the 1960s, under the leadership of Reverend Paul M. Washington, the Advocate's social activism became controversial. When Washington assumed the rectorship in 1962, the community surrounding the church had attracted an African-American constituency. During the 1960s and 1970s, the church threw itself into the thick of debate with its civil rights activity. The Black Unity Rally, the springboard event for the organization of the Black People's Unity Movement (BPUM), took place at the church in 1966. The BPUM, the Northern

Student Movement, the Student Nonviolent Coordinating Committee, and the Congress for Racial Equality used the Advocate parish as their Philadelphia meeting place in 1966; on Labor Day weekend in 1968, the congregation hosted a Black Power conference. Particularly explosive was the church's involvement with the Black Panther Party, whose 1970 Revolutionary People's Constitutional Convention used the Advocate for its headquarters.[21]

The Church of the Advocate also established a historical precedent in 1974 as the site for the induction of the first women ordained in the Episcopal Church. Also dating from Reverend Washington's tenure is the establishment of the Advocacy Community Development Corporation (ACDC). Organized by the rector's wife, Christine Washington, the ACDC continues to purchase and rehabilitate deteriorating residential buildings, fight for affordable housing, and to aid residents in acquiring homes and obtaining mortgages.

The George W. South Memorial Church of the Advocate continues to function as an active Episcopal parish within the Diocese of Pennsylvania and a center for community renewal and development.

PART II: ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The George W. South Memorial Church of the Advocate stands as one of the greatest examples of French Gothic Revival in the United States. The cathedral-scaled church exhibits a unique stylistic assimilation of French and English sources unseen in most religious construction. Despite presence of plaster vaults, its finely crafted architectural ornamentation is testimony to both the skill of the artisans, as well as Ruskinian architectural theory.[22]

2. Condition of fabric: Good overall; deterioration of the plaster vaults.

B. Description of Exterior:

1. Overall dimensions: Approximately 140' x 100' from west front to chevet and transept to transept.

2. Foundations: The foundations are composed of granite.

3. Walls: The exterior walls are of irregularly coursed granite with cut limestone and sandstone trim. The stone for the church and auxiliary buildings was purchased from suppliers in Conshohocken, Pennsylvania, Port Deposit, Maryland, and Beaver County, Pennsylvania.[23]

West Elevation:

On account of the true east-west justification of the sanctuary, the east end faces Gratz Street on a shallow diagonal toward its intersection with Diamond Street. The facade's odd angle in regard to the rectilinear street grid is lessened by the presence of the octagonal baptistery extending from the southeast corner of the church building. The transition between the church and the grid is further eased by the three-sided polygonal narthex extending from this wall.[24] At the time of construction, Diamond Street was one of the premier east-west thoroughfares in North Philadelphia. While the church is near enough to the Gratz-Diamond intersection to allow for relatively easy viewing of the church's "front" from prestigious Diamond Street, one other feature attempts to reconcile the somewhat problematic orientation of the church. Though the narthex is three-sided, Burns flouted convention by including only two east-facing entrance portals, one principal with a secondary one on the right (another secondary entrance on the left is approached from the north and is hidden from frontal view). By constructing only two portals, and pulling the rounded main stairs toward the baptistery, Burns designed an entry that attempted to address the premier avenue, if only obliquely.

Above the portal, this towerless wall is dominated by a large rose window exhibiting finely crafted bar tracery. The uppermost portion of the wall contains a gable framed by small octagonal towers with conical, crocketed tops and pierced by three pointed-arched windows. Generally, this wall and the baptistery are defined by multi-stage engaged buttresses with pinnacle tops; two flying buttresses extend from the corner tower supports over the narthex.

East Elevation:

The chevet extends from the crossing and terminates in a nine-sided apse. Flying buttresses extend downward delineating wall bays that at the ambulatory and clerestory levels each contain a single window of paired lancets topped by a glazed quatrefoil. Crocketed parapet gables rise from the tops of the lower bays and carved pinnacles embellish the buttresses at both the lower and upper roof lines.

North and South Elevations:

In basic form, these two walls are nearly identical. Broad transepts extend from the nave wall and are approximately the height and width of nave. The transept facades are articulated in a similar manner to the west front, albeit in a less ebullient manner. Like the west, they are divided vertically into three

parts by beltcourses and terminate in small octagonal corner towers with conical, crocketed tops. The lower story contains a single door flanked by two triple lancet windows (on the north side a truncated third window is present above the centered porch). The middle section is pierced by three windows, a large triple lancet flanked by two smaller double lancet types. A roundel is set at the center of the gable. The east and west sides of these transepts are braced by a single flying buttress.

The nave wall is four bays from transept to west front with bays separated by flyers; on the southern wall, the westernmost bay at floor level is removed in order to provide access to the baptistery. Each bay holds two triple lancet windows, one each piercing the aisle and clerestory walls. Some of the north wall is obscured by the covered passage connecting the sanctuary and the parish house. East of the north transept is the two-story vestry and sacristy, visible from the cloister; a small subsidiary sanctuary space and stair are present on the east side of the south transept.

4. Structural system: the walls are composed of load-bearing granite. Multistage engaged buttresses and flying buttresses aid in bracing the masonry walls and relieving the lateral thrust of the roof on the thinned-out clerestory wall.

5. Porches, stoops, projections: A three-sided narthex extends from the west front at the first story. An octagonal baptistery stands at the southwest corner of the sanctuary. Small porches protrude from the north and south transepts and contain a single set of double doors opening onto a vestibule. The supports and surfaces of the exterior walls are adorned with pinnacles, crockets, and other stone carving that give the church a spikey profile with an active, nervous quality—often the goal of gothic cathedral builders, particularly in France.

6. Openings:

   a. Doorways and doors: There are six points of access for the sanctuary proper. On the west front, three sets of heavy plank doors with decorative strap hinges open onto the narthex; two face forward and the northern pair faces to the side. A single pair of double doors are centered in each transept with a second pair within the porch vestibule accessing the sanctuary proper. The second bay from the west on the north aisle wall contains another set of doors that connect with the parish hall by means of a breezeway. Two additional pairs of doors provide exterior access for the vestry and sacristy.

b. Windows: All of the windows are set off from the irregularly coursed granite walls by surrounds of cut and dressed limestone. The gothic tracery of the windows divide them either into double or triple lancets with glazed quatrefoils and spandrel panels above. On the exterior, all of the windows have been covered with protective panels that largely obscure the tracery and glass from the exterior.

7. Roof:

a. Shape, covering: The steeply pitched roof is sheathed with standing seam metal. Originally copper, the present covering is terne-coated stainless steel.[25] A metal crossing fleche (spire) further contributed to the composition's spikey, nervous quality, but has disappeared. The chevet roof once rose to an apex topped by a massive copper sculpture of a horn-blowing Angel Gabriel; the sculpture has been taken down and now resides inside the sanctuary.

b. Cornice, eaves: A decorative pierced limestone cornice runs around the building along the top of the clerestory and sits on small dentil-like corbels.

C. Description of the Interior

1. Floor plan:

Unlike its ecclesiologically-correct center city counterpart, St. Mark's—which has a longitudinal emphasis befitting its liturgical stress—the sanctuary of the Church of the Advocate employs a clear auditory plan. This type of plan was suited to its liturgical/theological mission of being "neither low nor Ritualistic," a stance the placed greater importance on preaching.[26] The transepts are the same width as the nave and this purposeful similarity in dimension essentially gives the sanctuary a centralized plan, underscored by the placement of the pulpit at the northwest crossing pier. Broad side aisles, flanking the nave, further contribute to the breadth and openness of the interior. Despite laying out the church as a "preaching hall," the east end contains a fully developed gothic choir with a spacious chancel separated by a stone and iron rail, carved choir stalls, an impressive altar, and a full lighted ambulatory running behind the larger space. A small narthex screens the sanctuary from the street and the isolated baptistery can be accessed from this space or the sanctuary proper. The sanctuary rises above a full basement.

2. Flooring: Granite slab and marble.

3. Wall and ceiling finish: The walls are of ashlar-coursed stone blocks with various decorative embellishments. The interior walls are divided into a three-part gothic system: a tall arcade, a blind triforium with a small passage behind, and a lofty clerestory. This three-part horizontal division of the wall is suppressed by the overall verticality of the gothic composition. Uniform nave bays are demarcated by compound piers at the arcade level with colonnette bundles above that extend up to the spring line of the ribs. This continuous vertical interrupts the horizontal march of the triforium arcade and underscores a gothic stress on height. In the chevet, pared-down piers and colonnette bundles are similarly articulated with the ribs of the hemicycle converging at a single large boss in the ceiling.

   The nave and transept bays are spanned by plaster quadripartite rib vaults. The one major departure from French gothic traditions is the presence of a ridge rib running down the nave and from transept to transept, more often seen in English gothic examples. The presence of this feature is accentuated by the inclusion of bosses at the points where the ridge rib intersects the transverse arches and quadripartite rib groupings. At the crossing, the ridge ribs intersect a large four-part vault spanning the square space. The vaults—both the ribs and the infill—were originally designed to be "true vaults" of stone, however, there were completed in plaster finished to mimic stone as a means of economizing.[27]

4. Openings

   a. Doorways and doors: See exterior description.

   b. Windows: The gothic windows are filled with stained glass in a full cycle designed by Clayton & Bell, an English firm, a rarity for a late-nineteenth century American church in that a full cycle was commissioned from the outset and a foreign firm was hired to complete the order.[28] There are thirty-six figural windows—including an "I am the Vine" theme in the western rose window and memorial windows comprising the transept portions of the cycle— and thirty-one "simpler windows which harmonized with the design."[29]

5. Decorative features:

   Throughout the church are figural carvings, some memorialize various people associated with the church including among others, George W. South, his daughter Harriet Louisa South More, Richard Cook (head of the building committee), architect Charles Burns, Reverend William Silvester, as well as the contractor, builder, sculptor, and foreman.[30] Carved angels abound; a

continuous frieze of putti runs around the sanctuary at the top of the dado. In the nave, foliate bands are employed instead of capitals for the compound piers. Additional carving, more abstract and geometric in nature, can be found in bands under the nave and transept triforium and under the chevet clerestory. Most of the sculpted architectural decoration has its inspiration in high gothic or later sources—as evidenced by the naturalistic foliage, realistic figural depictions, and very delicate tracery.[31]

A major addition to the church's decorative program was the twentieth-century installation of fourteen large-format paintings installed mostly at the dado level on the aisle and transept walls. These murals were executed by locals Richard Watson and Walter Edmunds (1973–1976); using a biblical format they "depict vignettes of the black experience in America, including slavery, emancipation, and scenes from the Civil Rights Movement...[and were completed] in an intense, expressionistic style that looks back to both the Harlem Renaissance and the social realism of American art in the 1930s."[32]

6. Architectural furniture:

The reredos, altar, and pulpit were designed and carved by Robert D. Kelly. The altar—intended as a memorial to Mrs. South— is reached by six steps; above, the reredos contains a relief panel of the Last Supper under a delicate screen of carved gothic tracery, pinnacles, angels, and a central cross.[33] The pulpit and lectern are embellished with figural carvings. The baptismal font, centered in the baptistery, sits on an octagonal platform composed of three steps. The choir stalls and pews are of wood with ornately carved ends.

D. Site

The George W. South Memorial Church of the Advocate obliquely addresses Diamond Street from its site between Gratz and Eighteenth Streets and is the most prominent structure of the church complex. As a part of this complex, the sanctuary forms the southern boundary of an irregularly-shaped cloistered courtyard that is further defined by the parish house on the west, an arcade fronting the chapel ruins on the east, and an enclosed passage between the two on the north. Street access to the courtyard is by means of entrances on Gratz and Eighteenth Streets. On the northern portion of the site, the curacy (facing Gratz) and the rectory (facing Eighteenth) stand free from the rest of the complex and each other. A narrow band of open space containing an overgrown garden and a better-kept playground extends from Eighteenth to Gratz between the complex and these auxiliary buildings.

PART III: SOURCES OF INFORMATION

Bibliography

1. Primary and unpublished sources:

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3. Likely sources not yet investigated:

The Church of the Advocate reputedly still holds archival material from its early history. Susan Glassman used these sources intensively for the National Historic Landmark Nomination in 1995. The records were either lost or inaccessible at the time of the HABS project.

PART IV: PROJECT INFORMATION

The documentation of the Church of the Advocate was undertaken during the summer of 2000 as part of a larger program to record historic landmarks and historically significant structures in North Philadelphia. The project was undertaken by the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER), E. Blaine Cliver, Chief of HABS/HAER, and Paul D. Dolinsky, Chief of HABS; funding was made possible through a congressional appropriation for documentation in Southeastern Pennsylvania and supplemented by a William Penn Foundation

grant to the Foundation for Architecture for educational purposes. The project was planned and administered by HABS historian Catherine C. Lavoie and HABS architect Robert R. Arzola. The project historian was Donna J. Rilling (Professor, State University of New York at Stony Brook). Large format photography was undertaken by Joseph Elliott. The measured drawings were completed by a team of architects: Project Supervisor Matthew Crawford (The School of the Art Institute of Chicago), and architectural technicians Kwesi Daniels (Tuskegee University), Caroline LaVerne Wright (Tulane University), and Kenneth William Horrigan (ICOMOS-Sydney, Australia).

1. Susan Glassman, "Church of the Advocate National Historic Landmark Nomination," Jun. 23, 1995, sect. 8, for general significance information.

2. *Philadelphia Real Estate Record and Builders' Guide* (hereafter Record) 6:5 (4 Feb 1891): 67, for groundbreaking, and 7:22 (1 Jun 1892): 1195, for cornerstone.

3. Ibid.

4. Ibid.

5. Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects, 1700–1930* (Boston: G. K. Hall & Co., 1985) 119.

6. Ibid., 119–120.

7. Glassman, sect. 8; Michael Lewis, Register of Historic Places, Philadelphia Historical Commission, Aug. 19, 1985 (Lewis notes the transaction as 1887); G. M. Hopkins, *City Atlas of Philadelphia by Wards*, (Philadelphia, 1875); see also Deed Books and Real Estate Transfer Files 29 N3-60, 61, 72, and 73, Philadelphia County, Pennsylvania.

8. Glassman, sect. 8, for all contractor and supplier information.

9. [William W. Silvester?], "George W. South Memorial Church of the Advocate," Dedication Pamphlet (Philadelphia, ca. 1897); Glassman.

10. Dedication Pamphlet.; see also Deed Books and Real Estate Transfer Files 29 N3-60, 61, 72, and 73, which suggest that the purchase was actually of two contiguous lots.

11. Hopkins, *City*; Bromley, *Atlas of the City of Philadelphia*, volume 6; Ernest Hexamer, *Insurance Maps of the City of Philadelphia* (Philadelphia, 1892; revised 1893–95).

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21. Paul M. Washington, with David McI. Gracie, *"Other Sheep I have": The Autobiography of Father Paul M. Washington* (Philadelphia, 1994).

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24. Glassman, sect. 7.

25. Ibid.

26. Glassman, sect. 8.

27. Ibid.

28. Glassman, sect. 7.

29. Ibid.

30. Ibid.

31. Ibid.

32. Ibid.

33. Ibid.